

Mass: Euge bone

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Gloria

Celebrant

Treble Mean Countertenor 1 Countertenor 2 Tenor Bass

Glo - ri - a in ex - cel - sis ____ De - o.
Et in
Et in ter - ra pax
Et in ter - ra pax

4

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta
ho - mi - ni-bus bo - nae vo - lun - ta
ho - mi - ni-bus bo - nae vo - lun - ta

9

- tis.

- tis.

- tis.

Lau - da - mus _____ te. Be - ne - di -

Lau - da - mus _____ te. Be - ne - di - ci-mus _____

Lau - da - mus _____ te. Be - ne - di - - ci-mus _____

14

A-do - ra - mus _____

A-do - ra - mus _____

A-do-ra - - mus _____

- ci-mus te. _____

_____ te. _____

_____ te.

19

te.

te.

te.

Glo - ri - fi - ca - mus _____

Glo - ri - fi - ca - mus _____

Glo - ri - fi - ca - mus _____

24

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri-am

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri-am tu -

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri-am tu - -

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri-am tu -

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

29

A musical score for a Gregorian chant. It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are in Latin, repeated across the staves: "tu - am.", "Do-mi-ne De - us, rex cae - le - stis," "am.", "Do-mi-ne De - us, rex cae - le - stis, cae - le -", "am.", "Do-mi - ne De - us, rex cae - le - stis, rex cae-le - - - stis," "am.", "Do-mi-ne De - us, rex cae - le - stis, rex cae - le - stis, _____", "am. Do-mi - ne De - us, rex cae - le - - - - - stis, Do-mi-ne De - us, rex cae - le - - - - - stis," and finally "am. Do-mi-ne De - us, rex cae - le - - - - - stis, Do-mi-ne De - us, rex cae - le - - - - - stis,".

34

De - us Pa - ter

- stis, De - us Pa - ter _____ o - mni - po-tens, o - mni - po - tens, De -

8 De - us Pa - ter

8 De - us Pa - ter _____ o - mni-po - - - tens.

De - us Pa - ter o - mni-po - - - - tens.

De - us Pa - ter o - mniipo - - - - tens.

39

o - mni-po - - - tens. Do - mi-ne Fi - li u - ni - ge - ni - te,
 - us Pa - ter o - mni - po-tens. Do - mi-ne Fi - li u - ni - ge-ni-te, u - ni -
 8 o - mni - po - - tens. Do - mi-ne Fi - li u - ni - ge - ni - te,
 Do - mi-ne Fi - li u - ni - ge - ni - te,
 Do - mi-ne Fi - li u - ni - ge - ni - te,
 Do - mi-ne Fi - li u - ni - ge - ni - te, Je -

44

Je - su Chri - - -
 - ge-ni - te, Je - su Chri - - - ste, Je - su
 8 Je - su Chri - - -
 Je - su Chri - - - ste.
 Je - su Chri - - - ste.
 - su Chri - - - ste.

49

- - - ste. Do - mi-ne De - us, A - gnus De - - - i, Fi - li - us

#

Chri - - - ste. Do - mi-ne De - us, A - gnus De - i, Fi - li -

8

- - - ste. Do - mi-ne De - us, A - gnus De - - - i,

8

Do - mi-ne De - us, A - gnus De - - i,

Do - mi-ne De - us, A - gnus De - - i,

Do - mi-ne De - us, A - gnus De - - i,

54

A musical score for the hymn "Pater Noster". The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 8/8. The lyrics are written below each staff, corresponding to the musical phrases. The score includes a bass staff at the bottom.

Pater noster, qui es in celis,
sanctificetur nomen tuum.
veni, regna tuum.
dat noscum dñe dñe
dñe noster, contra nosq[ue] peccatores
non sumus nosq[ue] peccatores
nosq[ue] nosq[ue] nosq[ue] nosq[ue] nosq[ue]

59

Qui tol - lis pec - ca - ta mun - - - di,
 Qui tol - lis pec - ca - ta mun - - -
 Qui tol - lis pec - ca - - - - ta, pec - ca - ta

64

mi-se - re - re _____ no - - - -
 - - - di, mi-se - re - re no - - - -
 mun - - - - di, mi-se-re - re no - - - -
 Qui

69

bis.

bis.

bis.

tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta mun -

74

di, su - sci-pe

di, su - sci-pe de - pre - ca - ti -

di, su - sci-pe de - pre - ca - ti - o -

79

Qui —

Qui

Qui

de - pre - ca - ti - o - nem no - - - - -

- o - - - nem no - - - - - stram. Qui

nem no - - - - stram. Qui

84

— se - des ad dex - te - ram Pa - - - - -

se - des ad dex - te - ram Pa - - - - - tris,

se - des ad ____ dex - te - ram Pa - - - - - tris,

- stram. Qui se - des ad dex - - te - ram Pa - tris, mi-se - re - re no -

se - des ad dex - - te - ram Pa - - - - - tris, mi-se -

se - des ad dex - - te - ram Pa - - - - - tris, mi-se -

89

Musical score for "Miserere" featuring four staves of music and a basso continuo staff.

The score consists of four staves:

- Staff 1:** Treble clef, common time. Contains lyrics: "tris, mi-se - re - re no - - -".
- Staff 2:** Treble clef, common time. Contains lyrics: "mi-se - re - re _____ no - - -".
- Staff 3:** Treble clef, common time. Contains lyrics: "mi-se - re - re no - - -".
- Staff 4:** Bass clef, common time. Contains lyrics: "re - re no - - -".

A basso continuo staff is located below the fourth staff, consisting of a bass clef, a staff line, and a series of dots representing bass notes.

94

bis. _____

Quo ni - am tu so - lus

bis.

Quo ni - am tu so - lus san - - -

Quo ni - am tu so - - - lus san - - -

bis.

bis. _____

99

san - - - - - ctus,

ctus,

ctus,

tu so - lus Do - mi -

tu so - lus Do - mi -

tu so - lus Do - mi -

104

tu so - lus al - tis - si -

tu so - lus al - tis - si -

tu so - lus al - tis - si -

nus, _____

nus, _____

nus, _____

109

Musical score for page 12, section 109, featuring four staves of music for voices and basso continuo. The vocal parts are soprano, alto, tenor, and bass. The basso continuo part is shown below the bass staff. The music consists of eight measures of three-quarter time followed by a repeat sign and another eight measures of three-quarter time.

- - - - mus, Je - su Chri - ste, cum
 - - - - mus, Je - su Chri - ste, cum San -
 - - - - mus, Je - su Chri - ste, cum San-cto
 - - - - Je - su Chri - ste,
 - - - - Je - su Chri - ste,
 - - - - Je - su Chri - ste,

116

Musical score for page 12, section 116, featuring four staves of music for voices and basso continuo. The vocal parts are soprano, alto, tenor, and bass. The basso continuo part is shown below the bass staff. The music consists of eight measures of common time followed by a repeat sign and another eight measures of common time.

San - cto Spi - ri - tu in glo - ri - a De - i Pa -
 - cto Spi - ri - tu in glo - ri - a De -
 Spi - ri - tu in glo - ri - a De -
 cum San - cto Spi - ri - tu
 cum San - cto Spi - ri - tu
 cum San - cto Spi - ri - tu

121

tris.

A - - -

- i Pa - - - tris.

⁸ i Pa - - tris. A - -

⁸ in glo - ri - a De - - i Pa - - tris.

in glo - ri - a De - i Pa - - tris.

in glo - ri - a De - i Pa - - tris.

126

men.

A - - - men.

⁸ men.

A - - - men.

A - - - men.

A - - - men.

Credo

Celebrant

Cre - do in u - num De - um,
Pa - trem o - mni-po-ten-tem, fa - cto -
Pa - trem o - mni - po - ten - - - tem, fa - cto - rem

6

- rem cae - li et ter - - - rae,
- cto - rem cae - li et ter - - - rae,
cae - - li et ter - - - rae,
vi - si - bi - li - um
vi - si -

11

vi - si - bi - li - um o - mni - - - um et _____.
o - mni - - - um et in - .
- bi - li - um o - mni - - - um et _____ in - vi - - .

16

Et _____ in u - .
Et _____ in u - num Do - mi - .
Et in u - num.
in - vi - si - bi - li - um.
- vi - si - bi - li - um.
- si - bi - li - um.

21

- num Do - mi - num Je - sum Chri -
- num Je - sum Chri - stum, Fi - li-um De - - - i u -
8 Do - mi-num Je - sum Chri - stum, Fi - li-um De - i,

26

- stum, Fi - li-um De - i u - ni - ge - ni - tum. Qui
- ni - ge - ni - tum, u - ni - ge - ni - tum. Qui
8 Fi - li - um De - i u - ni - ge - ni - tum.
Qui pro -
Qui
Qui

31

pro - pter nos ho - mi - - - nes et pro - pter

pro - pter nos ho - mi - - - nes et pro - pter no - stram sa -

Qui pro - pter nos ho - mi - nes et pro - pter no -

- pter nos ho - mi - nes et pro -

pro - pter nos ho - mi - nes et pro - pter no -

pro - pter nos ho - mi - nes et pro - pter no -

36

A musical score for a vocal performance with piano accompaniment. The vocal part consists of five staves of music, each with lyrics underneath. The piano part is represented by a bass staff at the bottom. The lyrics are as follows:

no - - - stram sa - lu - tem _____ de -
lu - - - - - - - - - - - - - - - - - - -
- stram sa - lu - - - - tem de - scen -
pter no - stram sa - lu - tem de - scen - dit de
- stram sa - lu - - - - - - - - - - - - - - tem
- stram sa - lu - - - - - - - - tem de - scen - dit

40

- scen - dit de cae - - - - lis, de cae - - - -
- tem de - scen - dit de cae - - - -
- dit de cae - - - - lis, de cae - - - -
cae - - - -
de - scen - dit de cae - - - -
de cae - - - - lis, de cae - - - -

45

lis.
lis.
lis.
lis. Et in - car - na - tus est de Spi - ri - tu ____
lis. Et in - car - na - - tus
lis. Et in - car - na - tus est

50

— San - - - cto ex Ma - ri - a vir - - gi -
est de Spi-ri - tu San - - - cto ex
de Spi-ri - tu San - - - cto ex Ma - ri - a

55

Cru - ne, et ho - mo fa - ctus _____ est.
Ma - ri - a vir-gi - ne, et ho - mo fa - ctus _____ est.
vir - - gi-ne, et ho - mo fa - ctus _____ est.

59

Cru - ci - fi - xus e - ti - am pro
 Cru - ci - fi - - xus e - ti - - - am pro no - - -
 - ci - fi - xus e - ti - am pro no - - -

64

no - - - - bis sub Pon - ti - o Pi - la - - - - to.
 - - - - bis sub Pon - ti - o Pi - la - - - - to. Pas -
 - - - - bis sub Pon - ti - o Pi - la - - to. Pas - sus et ____

69

A musical score for "Ave Maria" featuring five staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a tenor G-clef, the fourth staff a bass F-clef, and the bottom staff a bass C-clef. The music consists of short notes and rests, with lyrics in Latin provided below each staff. The lyrics are:

Pas - sus et se - pul - tus _____ est.
- sus et se - pul - - - - - tus _____ est.
— se - pul - tus _____ est.
Et re - sur - - re - - xit
Et re - sur - re - -
Et

74

Musical score for the Latin hymn "Et resurrexit tercita die secundum scripturam". The score consists of five staves:

- Top Staff:** Treble clef, key signature of one sharp (F#). The lyrics are: Et re - sur - re - xit ter - ti - a di - e se - cun - .
- Second Staff:** Treble clef, key signature of one sharp (F#). The lyrics are: Et re - sur - re - xit ter - ti - a di - .
- Third Staff:** Treble clef, key signature of one sharp (F#). The lyrics are: Et re - sur - re - xit ter - ti - a di - .
- Fourth Staff:** Treble clef, key signature of one sharp (F#). The lyrics are: Et re - sur - re - xit ter - ti - a di - .
- Bottom Staff:** Bass clef, key signature of one sharp (F#). The lyrics are: ter - ti - a di - - - - e se - cun - .

The score includes various musical markings such as fermatas, grace notes, and dynamic changes (e.g., f, ff, f#).

79

- dum scri-ptu - - - - ras.

- e se - cun - dum scri - ptu - ras.

⁸ di - e se-cun-dum scri - ptu - - - ras.

- dum scri - ptu - - - ras. Et a - scen - dit in

scri - ptu - - - ras. Et a - scen - dit in cae - - -

- ptu - - - - ras. Et a - scen - dit in cae - -

84

Et a - scen - dit in cae - - - lum,

Et a - scen - dit in cae - - lum, se -

⁸ Et a - scen - dit in cae - - lum, se - det ad dex - te-ram

cae - - - - - lum,

- - lum, se - det ad dex - te-ram Pa - - -

- lum, se - det ad dex - te - ram Pa - -

89

94

tris.

tris.

tris.

tris. Et ex - spe - cto

tris. Et ex - spe - cto re -

tris. Et

99

re - sur - re - cti - o - - - nem mor - tu - o -
 sur - re - cti - o - nem, re - sur - re - cti - o - nem mor - tu - o -
 ex - spe - cto re - sur - re - cti - o - - - nem mor -

104

et vi - tam ven - tu - - - ri
 et vi - tam ven - tu - - - ri
 et vi - tam ven - tu - - - ri
 et rum, et et
 et rum, et et
 tu - o - - - rum, et vi -

109

sae-cu - li. A - men,

sae-cu - li. A -

sae-cu - li.

8
vi - tam ven - tu - - - ri
et vi - tam ven - tu - - - ri
- tam ven - tu - - - ri

113

sae-cu - li. A - men,
sae-cu - li. A - - - - men.

- - - men,
sae-cu - li. A - - - men,
sae-cu - li. A - - - men.

8
A - - men,
sae-cu - li. A - - - men.
- li. A - men, sae-cu - li. A - men,
sae-cu - li. A - - - men.

sae-cu - li. A - - men,
sae-cu - li. A - - - men.

sae-cu - li. A - - men, sae-cu - li. A - - - men.

Sanctus

Sheet music for the Sanctus chant. The music is in common time (indicated by '2') and consists of six staves. The voices are: Tenor (C-clef), Alto (C-clef), Soprano (F-clef), Bass (C-clef), Bass (C-clef), and Bass (C-clef). The lyrics are repeated in each measure.

San - ctus, san - ctus, san - ctus,
San - ctus, san - ctus, san - ctus,
San - ctus, san - ctus, san - ctus,
San - ctus, san - ctus, san - ctus,
San - ctus, san - ctus, san - ctus,
San - ctus, san - ctus, san - ctus,

7

Sheet music for the Sanctus chant, continuing from the previous page. The music is in common time (indicated by '2'). The voices are: Tenor (C-clef), Alto (C-clef), Soprano (F-clef), Bass (C-clef), Bass (C-clef), and Bass (C-clef). The lyrics include 'Do - mi-nus De - us Sa - ba -' and 'Do - mi-nus De - us Sa - ba - oth,' followed by a repeat of the first section.

Do - mi-nus De - us Sa - ba -
Do - mi-nus De - us Sa - ba -
Do - mi-nus De - us Sa - ba - oth,
Do - mi-nus De - us Sa - ba - oth,
Do - mi-nus De - us Sa - ba - oth, Do - mi -
Do - mi-nus De - us Sa - ba - oth,

12

Musical score for system 12, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The time signature changes between common time and 8/8. The lyrics are written below each staff.

- - oth,
 Do - mi-nus De - us Sa - ba -
 - - oth,
 Do - mi-nus De - us Sa - ba-oth,
 Do - mi-nus De - us Sa - ba-oth,
 Do - mi-nus De - us Sa - ba-oth,
 - nus De - us Sa - ba - - - oth,
 Do - mi-nus De - us Sa - ba-oth, Do -
 Do - mi-nus De - us Sa - ba-oth,

17

Musical score for system 17, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The time signature changes between common time and 8/8. The lyrics are written below each staff.

- - oth,
 Do - mi-nus De - us, Do-mi -
 —
 Do - mi-nus De - us Sa - ba-oth,
 Do - mi-nus De - us Sa - ba-oth,
 Do - mi-nus De - us Sa - ba-[oth], Do-mi-nus De -
 Sa - ba - - - - oth,
 Do-mi - nus De - us Sa -
 - mi-nus De - us Sa - ba - oth, Do-mi-nus De - us Sa -
 -

21

- nus De - us Sa - ba - - - - - oth.
 Do-mi-nus De - - - - us Sa - ba - - - - - oth.
 8 Do-mi - nus De - us Sa - ba - - - - oth.
 - us Sa - ba] - - - - oth, Sa - ba - - - - oth.
 - ba - oth, Do-mi-nus De - us Sa - ba - - - oth.
 - ba - - - - oth.

26

Ple - ni sunt cae - li et ter -
 Ple - ni sunt cae - li et
 Ple - ni sunt cae - li et ter -
 Ple - ni sunt cae - li et ter -
 8 Ple - ni sunt cae - li et ter -

32

ra, *ple - ni* sunt cae -

ter - - - ra, *ple - ni* sunt cae - li

- ra, *ple - ni* sunt cae - li et

- ra, *ple - ni* sunt cae - li et ter -

37

- li et ter - - - ra, *ple - ni* sunt cae - li

et ter - - - ra, *ple - ni* sunt cae - li

ter - - - - - ra, *ple - ni* sunt cae - li et ter -

- - - - - ra, *ple - ni* sunt cae - li et ter -

42

et ter - [ra, ple - ni sunt cae - li et ter] - ra
 — et ter - ra, ple - ni sunt cae - li et ter - - - - - ra
 - - ra, ple - ni sunt cae - li et ter - - - - - ra
 - - ra, ple - ni sunt cae - li et ter - - - - - ra

47

glo - ri - a [tu] - - - - a, glo-ri-a tu -
 glo - ri - a tu - - a, glo-ri - a tu -
 glo - ri - a tu - - - - a, tu - - - a, glo-ri -
 glo - ri - a tu - - - - a,

52

Soprano:

a, glo-ri - a tu - - - - a, glo-ri -

Alto:

a,
glo-ri - a tu - - - - a,

Basso continuo:

a, glo-ri - a tu - - - - a, glo-ri - a tu - - - - a,

56

A musical score for 'Gloria' featuring five staves of music with lyrics. The score includes two soprano staves, one alto staff, one tenor staff, and one bass staff. The lyrics are as follows:

O - san - na
O - san - na
- a tu - - - - a. O - san - na
- a, glo-ri - a tu - - - - a. O - san - na
glo-ri - a tu - - - - a. O - san - na

62

in ex - cel - - - sis,
in _____ ex - cel - - -
in _____ ex - cel - - -

67

in ex - cel - - - sis, in ex -
in _____ ex - cel - - - sis, ex - cel - - sis, in _____
- sis, in ex - cel - - -
in ex - cel - - - sis, - sis, in _____ ex - cel - - - sis,
- sis, in ex - cel - - - sis,

72

cel sis, in ex - cel sis.

ex - cel sis, in ex - cel sis.

sis, in ex - cel sis.

76

Be - ne - di - ctus qui ve - nit in no - mi - ne

Be - ne - di - ctus qui ve - nit in

82

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The music consists of five staves. The first three staves are soprano, alto, and tenor parts, each with lyrics: "Do - mi - ni," "no - mi - ne Do - mi - ni, Do - mi - ni, in no - mi - ni," and a repeat sign. The fourth staff is bass, with lyrics: "Be - ne - di - ctus qui ve - nit in." The fifth staff is bass, showing only rests.

88

A musical score for a five-part setting of the hymn "In nomine Domini". The score consists of five staves, each with a different vocal range and a unique melodic line. The lyrics are integrated into the music, appearing below the staves. The music is written in common time, with various note values including eighth and sixteenth notes. The key signature changes between staves, with some staves starting in C major and others in G major.

in no - mi - ne,
in no - mi - ne Do - mi - ni, in no - mi - ne Do -

- ne Do - mi - ni, in no - mi - ne, in no - mi -

Be - ne - di - c tus qui ve - nit in

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

94

mi - - - ni, Do-mi - ni, in no - mi -

ne Do - - - mi - ni, Do - mi - ni, in

no - mi - ne Do - mi - - - ni, Do - mi - - -

Be - ne - di - - ctus qui ve - - -

in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

99

104

in no - mi - ne Do - mi - ni.
- mi - ni, in no - mi-ne Do - mi - ni.
- mi - ni, in no - mi - ne Do - mi - ni.
- ne Do - mi - ni, in no - mi - ne Do - mi - ni.
Do-mi - ni, in no - mi-ne Do - mi - ni.
ve - nit in no - mi - ne Do - mi - ni.

109

O - san - na in ex - cel - sis,
O - san - na in ex - cel - sis,
O - san - na in ex - cel - sis,
O - san - na in ex - cel - sis,
O - san - na in ex - cel - sis,

115

A musical score for a choral piece titled "O Sônia". The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff, corresponding to the notes. The lyrics are:

in ex-cel - sis,
o - san - na in ex - cel - sis, o -
in ex-cel - sis, o -
o - san - na in ex - cel - sis, o - san -
- sis, in ex - cel - sis, o - san - na in ex - cel - sis,
- san - na in ex - cel - sis, o - san - na
o - san - na in ex - cel - sis,

120

Music score for "O Sampaio" featuring five staves of music with lyrics:

Top Staff (Soprano):

- Notes: Open circle, dash, dash, open circle, open circle.
- Lyrics: - sis, o - san - na in ex - cel - - - sis.

Second Staff (Soprano):

- Notes: Open circle, open circle, open circle, open circle, open circle, open circle, dash, open circle, open circle, open circle, open circle, open circle, open circle.
- Lyrics: - san - na in ex - cel - - - sis, in ex - [cel] - sis.

Third Staff (Soprano):

- Notes: Open circle, open circle, open circle, open circle, open circle, open circle, dash, open circle, open circle, open circle, open circle, open circle, open circle.
- Lyrics: - na in ex - cel - - - - sis.

Fourth Staff (Soprano):

- Notes: Dash, dash, open circle, open circle, open circle, dash, open circle, open circle, open circle, open circle, open circle, open circle, open circle.
- Lyrics: in ex - cel - sis, in _____ ex-cel - - - sis.

Bass Staff:

- Notes: Open circle, open circle, open circle, dash, open circle, open circle.
- Lyrics: in ex - cel - sis, in ex - cel - - - - sis.

Bottom Staff (Bass):

- Notes: Dash, dash, open circle, open circle, open circle, open circle, open circle, dash, open circle, open circle, open circle, open circle, open circle.
- Lyrics: o - san - na in ex - cel - - - - sis.

Agnus Dei

A - gnus De - i, qui tol -

A - gnus De - - - - - - - - i, qui

A - gnus De - i, qui tol - lis.

A -

8

6

- lis pec - ca - ta mun - - - - di:

tol - lis pec - ca - ta mun - - - - di:

— pec - ca - ta mun - - - - di:

qui tol - lis pec -

qui tol -

qui tol - lis pec - ca - ta

11

11

mi - se - re - re

mi - se - re -

- ca - ta, pec - ca - ta mun - - - di:

- lis pec - ca - ta mun - - - di:

mun - - - - - di:

15

mi - se - re - re no - bis, mi - se - re - re no - bis,

no - bis, mi - se - re - re no - - - bis,

- re no - bis, mi - se - re - re no - bis,

mi - se - re - re no - bis, mi - se - re - re

mi - se - re - re no - bis, mi - se - re - re no -

mi - se - re - re no - bis, mi - se -

19

misere - re no - - - - bis.

misere - re no - - - - bis.

mi-se - re - re no - - bis, mi-se-re - re no - - - bis.

no - bis, mi-se-re - re no - - bis, no - - - bis.

- bis, mi-se-re - re no - - - bis.

- re - re no - - bis, mi-se - re - re no - - - bis.

23

A - gnus De - - - i, A - gnus De -

A - gnus De - - - i, A - gnus De -

A - gnus De - - - - - - - -

A - gnus De - - - - - - - - i,

28

Musical score for page 28. The score consists of four staves. The top two staves are treble clef, the middle two are bass clef. The time signature is 8/8 throughout. The lyrics are:

i, A - gnu s De -
i, A - gnu s De - i, A
i, A - gnu s De - - - - - i,
A - gnu s De - - - - - [i, A - gnu s De] -

33

Musical score for page 33. The score consists of four staves. The top two staves are treble clef, the middle two are bass clef. The time signature is 8/8 throughout. The lyrics are:

i, _____ qui tol - lis pec - ca -
gnus De - - - i, _____ qui tol - lis pec -
A - gnu s De - - - i, _____ qui tol - lis pec - ca -
- - - - i, _____ qui tol - lis pec - ca - - -

38

- ta mun - - - di: -

- ca - ta mun - - - di: mi - se - re - re

- - - ta mun - - - di: mi - se - re - re no -

ta mun - - - - di: - mi -

43

mi - se - re-re no - - - bis, mi-se-re - re no - - bis,

no - - - - bis, mi - se-re-re no - - - bis, mi-se -

- - - bis, mi - se - re-re no - - bis, mi - se-re-re no -

- se - re - re no - - bis, mi - se - re-re no - - - -

48

Musical score for page 48. The score consists of four staves. The top three staves begin with a treble clef and have a key signature of one sharp (F#). The bottom staff begins with a bass clef and has a key signature of one sharp (F#). The music is in common time (indicated by a 'C'). The lyrics are: "mi - se - re - re no - - - - - - - - bis, - re - re no - bis, mi - se - re - re no - - - - - - - - bis, mi - se - re - re no - - - - - - - - bis, - bis, mi - se - re - re no - - - - - - - - bis."

52

Musical score for page 52. The score consists of four staves. The top two staves begin with a treble clef and have a key signature of one sharp (F#). The bottom two staves begin with a bass clef and have a key signature of one sharp (F#). The music includes time changes between common time (C), three-quarter time (3/4), and two-quarter time (2/4). The lyrics are: "mi - se - re - re no - - - - - - - - bis. - bis, mi - se - re - re no - - - - - - - - bis. - bis, mi - se - re - re no - - - - - - - - bis. - bis, mi - se - re - re no - - - - - - - - bis."

56

A - - - gnus De - - - i,
A - - - gnus De - - - i,
A - - - gnus De - - - i,
A - - - gnus De - - - i,
A - - - gnus De - - - i,
A - - - gnus De - - - i
8

61

A - - gnus De - - - i, qui tol - lis pec -
- i, A - - - gnus De - - - i,
- gnus De - - i, qui tol - lis pec - ca -
- i, A - - gnus De - - - i,
8

- - - i, qui tol - lis pec - ca - - -

70

di: mi - se - re - re no -

mun di:

di: mi - se - re - re no - -

di: mi -

mi - se - re - re no - -

74

A musical score for six voices, likely a children's song. The music is in common time (indicated by 'C') and consists of six staves. The voices are: Treble 1 (top staff), Treble 2, Alto, Bass 1, Bass 2, and Bass 3 (bottom staff). The lyrics are: "bis, mi - se - re - re no - - - bis, - bis, mi - se - re - re no - - - se - re - re no - - - bis, mi -". The bass staves include measure numbers 1 through 8.

bis, mi - se - re - re no - - - bis,
- bis, mi - se - re - re no - - -
- se - re - re no - - - bis, mi -

1
2
3
4
5
6
7
8

78

The musical score consists of six staves of music. The top three staves are soprano voices, the fourth is alto, the fifth is tenor, and the bottom two are bass. The lyrics are as follows:

 Soprano 1: *bis, no - - - - - bis.*

 Soprano 2: *[mi - se - re - re no] - - - - - bis.*

 Alto: *bis, no - - - - - bis.*

 Tenor: *se - re - re no - - - - - bis.*

 Bass 1: *- - - - -* (empty staff)

 Bass 2: *- - - - -* (empty staff)

 The bass staves are numbered 8 below them.

82

Agnus De - i, qui tol - lis pec - ca - ta mun - - - di:
Agnus De - i, qui tol - lis pec - ca - ta mun - - di:
Agnus De - i, qui tol - lis pec - ca - ta mun - - - di:
Agnus De - i, qui tol - lis pec - ca - ta mun - - - di:
Agnus De - i, qui tol - lis pec - ca - ta mun - - - di:
Agnus De - i, qui tol - lis pec - ca - ta mun - - - di:
Agnus De - i, qui tol - lis pec - ca - ta mun - - - di:

88

do - na no - bis pa - cem, do - na no - bis
do - na no - bis pa - cem,
do - na no - bis pa - cem, do - na
do - na no - bis pa - cem, do - na no - bis pa -
do - na no - bis pa - do - na no - bis pa -
do - na no - bis pa -

92

pa - cem, do-na no - bis pa - - - - cem, do-na no -

do-na no - bis pa - cem, do-na

⁸ no - bis pa - - - - cem,

- cem, do-na no - bis pa -

- cem, do-na no - bis pa -

- cem, do-na no - bis pa -

- cem,

97

- bis pa - - - - cem.

no - bis pa - - - - cem.

⁸ do-na no - - bis pa - - - - cem.

- - cem, do-na no - bis pa - - - - cem.

- - cem, do-na no - bis pa - - - - cem.

- - cem,

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

The missing first countertenor part in bars 1–22 of the Agnus Dei has been reconstructed editorially and is shown in small notation.

Source

Oxford, Bodleian Library MSS Mus. Sch. e. 376–81 (the ‘Forrest-Heyther Partbooks’, c.1528 and c.1553, with later additions).

376	(Tr)	f.120 ^v	in tabula: heading: at end:	Euge bone, doctor Tye vj. partes. Euge bone, docto ^r Tye docto ^r Tye
377	(M)	f.110 ^v	in tabula: at end:	Euge bone, docto ^r Tye, m ^r docto ^r Tye,
378	(Ct1)	f.130 ^v	in tabula: heading: at end:	Euge bone, docto ^r Tye .vj. partes, Euge bone, docto ^r Tye, docto ^r Tye,:;
379	(T)	f.92	heading: at end:	Euge bone, doctor Tye
380	(B)	f.100 ^v	heading: at end:	Euge bone, docto ^r Tye,
381	(Ct2)	f.46 ^v	in tabula: at beginning: at end:	Euge bone. docto ^r Tye, Euge bone:— / contra:— docty ^r e:— tye:—

The celebrant’s intonations for the Gloria and Credo are provided from Cambridge, Queens’ College MS 28 (a Gradual of Sarum Use, c.1450), ff.251^v and 4^v respectively.

This mass was added to the source c.1553. Some musical material is shared with Tye’s prayer-antiphon *Quaesumus omnipotens*: see Nigel Davison, ‘Tye’s Mass ‘Euge bone’’, *The Musical Times*, 121 (November 1980), pp.727–30. There is no ready explanation for Tye’s provision of four petitions in the Agnus Dei. Was the third petition, with its double canon, an afterthought?

Notes on the Readings of the Source

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹G = first note G in the bar. Note values are abbreviated and italicised, e.g. *dot-m* = dotted minim. The sign  denotes an underlay repeat sign.

Staff Signatures and Accidentals

Gloria

1 T staff signature is an error carried over from the previous mass / 13 T \natural for B / 24 T new line in source without staff signature begins with ¹G / 80 T \sharp for F / 115 Ct1 new line in source with staff signature \flat for B begins with C / 129 T \sharp for F /

Credo

1 Ct1 movement begins on new line in source without staff signature / 34 Ct1 new line in source with staff signature \flat for B begins with D / 59 Ct1 new line in source without staff signature begins with B /

Sanctus

65 T \natural for F /

Underlay

Gloria

107–108 Ct1 *altissimus* undivided below ²CFEDC (-*mus* not in 110) / 116–117 Ct1 *spiritu* undivided, -*tu* possibly intended for D / 118–119 B *spiritu* undivided, -*tu* possibly intended for D /

Credo

12 T -*um* below ¹C (and in 10) / 26 M slur for ED / 27 M slur for DC / 69–70 Ct1 *sepultus* undivided below BAGFC / 79 M slur for AB /

Sanctus

20 Ct2 \gtrless presumed omitted below ¹C / 24 Ct2 -*oth* below ²G / 41–42 Tr2 slur for ²B¹A / 43 Tr1 \gtrless omitted below G / 102 M \gtrless presumed omitted below ²G /

Agnus Dei

31 T \gtrless below D / 36 Ct1 -*lis pec-* below FE, (37) -*ca-* below E, -*ta* ambiguously aligned / 39 T hairline from -*ta* to ¹D / 40 Ct1 -*di* below D / 82–85 Ct2 underlay ambiguously aligned /

Other Readings

Gloria

17 Tr F is corrected *m* / 24 Ct2 new line in source with clef C3 begins with C; T signum congruentiae below A / 68–69 Ct2 CAG are ECB / 77 Ct2 clef C4 before rest (to correct a passage entered a third too high) / 81 Ct2 new line in source with clef C3 begins with G / 83 B signum congruentiae below ²C / 55 Ct2 clef C3 before E /

Credo

1 all parts mensuration symbol Φ / 12 Ct2 new line in source with clef C4 begins with C, previous line ends with direct E / 55 Ct2 new line in source with clef C3 begins with E / 72–75 M rests are one *b*-rest short /

Sanctus

1 all parts mensuration symbol Φ / 6 Tr no bar line after D / 26 Tr1 Tr2 ‘Gimel’; Tr2 mensuration symbol Φ / 26–26 Ct2 T B ‘Pleni’ below rests / 47 Tr M ‘gloria tua’ below staff / 52 B *m*-rest is *b*-rest / 76 all parts except Ct1 mensuration symbol Φ ; Ct2 ‘rest’ on staff below rests, ‘benedictus’ below staff / 102 T new line in source with clef C5 begins with G (C5 maintained to end) / 104–5 Ct2 *dot-mD crE sbC* for DEDC /

Agnus Dei

1 all parts mensuration symbol Φ ; Ct2 T B ‘Agnus’; below rests / 1–22 Ct1 notation and underlay omitted / 36 B A is corrected minim / 56 Tr1 M1 M2 T ‘Gimel’; Tr2 ‘Gymel’; Tr2 M2 mensuration symbol Φ ; Ct2 ‘Gimel’ above rests’ B ‘Agnus’ below rests / 77–79 T *sb*-rest *b*-rest *sb*-rest for EDCGCF /